

Jazz Conception

Jim Snidero

21 solo etudes

*for jazz phrasing, interpretation
and improvisation*

includes CD

**Peter Washington,
bass**

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THE BAND



Mike LeDonne



Kenny Washington



Peter Washington



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Peter Washington - Bass
Mike LeDonne - Piano
Kenny Washington - Drums

Recorded at Steve Davis Studios,
Engineer - Steve Davis
Producer - Jim Snidero
Executive producer - Hans Gruber

INTRODUCTION

Here are both a few notes on the phrasing markings and some suggestions on how to practice the etudes. Although many articulation and phrasing markings are provided, the best way to understand these very important details is to listen to and copy the soloist on the compact disc.

On etudes 1 through 10, nearly all the phrasings and articulations done by the soloist are marked. After training your ear to hear these details on these first ten etudes, try to hear what the soloist is doing on the remaining etudes.

ON PHRASING AND ARTICULATION MARKINGS

A *marcato* (Λ) marking on a quarter note means separated but still with some weight.

Quarter notes and eighth notes that are on the "and" of the beat with a *marcato* (Λ) are basically the same sound.

In general, eighth-note lines are *legato*.

SOME IMPORTANT POINTS ON PRACTICING THE ETUDES

Practice them slowly at first, with a metronome. If you feel tense or confused, you're going too fast.

Practice along with the soloist and rhythm section. Try to copy the articulation, phrasing, sound and time feel.

Practice with the rhythm section only. Do this by turning the balance control on your stereo to the side with only the rhythm section. Or use a cord (Y Adaptor) that takes the rhythm section channel from your CD player to both channels of your stereo. This way the rhythm section will be in both channels without the soloist.

Definitely try to memorize the etudes. This will really help internalize everything.

Take as many ideas as you can from the etudes and use them in your improvised solos.

When playing along with the recording, alternate between playing the etude and improvising (example: play the first chorus, improvise on the second chorus, play the tag).

Even though there are many phrasings marked, it's impossible to indicate what's totally going on in a musical sense. This is something you have to hear and absorb. The markings are only a reference. You may eventually want to phrase some things differently, which is fine as long as what you do sounds good. But first try them the way they were recorded.

Try transposing some or all of the etudes (Example: F to G♭). This will increase your understanding of them, and improve your technique.

Practice the etudes with other musicians who play different instruments. This will help develop your ensemble playing.

This book is not meant as a replacement for transcribing and listening. It is meant as an introduction and supplement, a kind of conceptual bridge to the masters. It is really a tribute to them. I hope that you find it both enjoyable and useful.

Ein paar Bemerkungen zu den Artikulationszeichen sowie Anregungen zum Üben dieser Etüden. Die Etüden enthalten zwar viele Artikulations- und Phrasierungszeichen, der beste Weg diese wichtigen Details zu verstehen, ist jedoch das Anhören und Kopieren des Solisten auf der CD.

Die Etüden 1 bis 10 enthalten beinahe alle Phrasierungs- und Artikulationszeichen, die der Solist spielt. Nachdem Sie Ihr Gehör soweit geschult haben, dass Sie diese Details bei den ersten zehn Etüden hören können, versuchen Sie selber herauszuhören, wie der Solist bei den restlichen Stücken artikuliert und phrasiert.

ÜBER PHRASIERUNGS- UND ARTIKULATIONSZEICHEN

Ein *marcato* (Λ) Zeichen über einer Viertelnote bedeutet, dass diese Note abgesetzt und mit etwas mehr Gewicht gespielt wird.

Viertel- und Achtelnoten mit einem stehenden Marcatozeichen, die auf die "und" fallen, klingen praktisch gleich.

Melodielinien, die aus Achtelnoten bestehen, werden grundsätzlich *legato* gespielt.

EINIGE WICHTIGE PUNKTE ZUM ÜBEN DIESER ETÜDEN

Zuerst langsam mit einem Metronom üben. Wenn Sie zu angespannt oder konfus sind, dann ist wahrscheinlich das Tempo zu schnell.

Üben Sie mit dem Solisten und der Rhythmusgruppe. Versuchen Sie, Artikulation, Phrasierung, Klang und *time feel* zu kopieren.

Üben Sie nur mit der Rhythmusgruppe, indem Sie den Solisten mit Hilfe des Balancereglers abdrehen. Oder Sie verwenden einen speziellen Adapter, der es ermöglicht, den Kanal mit der Rhythmusgruppe auf beide Lautsprecher zu legen. So können Sie die Rhythmusgruppe ohne Solist aus beiden Lautsprechern hören.

Versuchen Sie unbedingt die Etüden auswendig zu lernen. Das wird Ihnen helfen das Ganze zu verinnerlichen.

Verwenden Sie möglichst viele Ideen von den Etüden in Ihren eigenen improvisierten Soli.

Wechseln Sie zwischen Etüde und Improvisation hin und her (Beispiel: Spielen Sie den ersten Chorus wie notiert, improvisieren Sie im zweiten Chorus und spielen Sie den notierten Tag [Anhang]).

Sehr viele Phrasierungszeichen sind notiert, trotzdem ist es unmöglich alle musikalischen Nuancen des Solisten ganz exakt aufzuschreiben. Das müssen Sie heraushören und absorbieren. Die Phrasierungszeichen sind nur eine Referenz. Sie wollen vielleicht einige Stellen anders phrasieren, das ist in Ordnung, solange es gut klingt. Versuchen Sie aber zuerst die Etüden so zu spielen, wie sie aufgenommen wurden.

Transponieren Sie einige oder alle Etüden in andere Tonarten (Beispiel: F to G♭). Dadurch werden Sie die Etüden noch besser kennenlernen, und es wird zudem Ihre Technik verbessern.

Üben Sie die Etüden mit anderen Instrumentalisten, es wird Ihr Satzspiel verbessern.

Dieses Heft ist nicht als Ersatz für das Transkribieren und Hören gedacht. Es ist vielmehr eine Einführung und eine Ergänzung, eine Art konzeptioneller Brücke zu den großen Musikern des Jazz. Ich hoffe, dass Sie Spaß damit haben, und dass sie Ihnen auch etwas bringen.

Groove Blues

TRACK 3

Jim Snidero

♩ = 156

♩ = 78

EX

CHORUS 1

1 F7 Bb7

7 F7 G-7 C7 F7 C7

CHORUS 2

13 F7 Bb7

19 F7 A-7 D7 G-7 C7 F7 C7

CHORUS 3

25 F7 Bb7

31 F7 A-7 D7 G-7 C7 F7 C7

CHORUS 4

37 F7 Bb7

43 F7 G-7 C7 F7 D7alt. G7 C7alt.

CHORUS 5

49 F7 Bb7

55 F7 A-7 D7 G-7 C7 F7 C7 F7#11

Amen

TRACK 4

Jim Snidero

$\text{♩} = 76$

CHORUS 1

5

9

13

F7 G-7 C7 F7 C7

F7 G7 C7

F7 Bb7 A7

Bb7 B° A-7 D7 G-7 C7 F7 C7

CHORUS 2

17

21

25

29

F7 Bb7 B° F7 C7

F7 G7 C7

F7 Bb7 A7

Bb7 B° A-7 D7 G-7 C7 F7 C7

CHORUS 3

33 F7 G-7 C7 F7 C7

37 F7 G7 C7#5

41 F7 Bb7 A7

45 Bb7 B° A-7 D7 G-7 C7 F7 C7

CHORUS 4

49 F7 G-7 C7 F7 C7

53 F7 G7 C7

57 F7 Bb7 A7

61 Bb7 B° A-7 D7 G-7 C7 F7

A Doll

TRACK 5

Jim Snidero

♩ = 100

INTRO C7 B7^{b9} B^b7 A7 D-7 G7 CΔ A7

CHORUS 1

D-7 G7 E-7 A7

D-7 G7 CΔ A7^{b9}

D-7 G7 E-7 A7

D-7 G7 CΔ G7alt. CΔ

G-7 C7 FΔ

A-7 D7^{#11} D-7 G7 A7^{b9}

D-7 G7alt. E-7 A7

29 D-7 Gsus C6 B7 Bb7 A7

33 CHORUS 2 D-7 G7 E-7 A7

37 D-7 G7 E-7 A7

41 D-7 G7alt. E-7 A7alt.

45 D-7 G7 CΔ G7alt. CΔ

49 G-7 C7 FΔ

53 A-7 D7 D-7 E-7 A7

57 D-7 G7 E-7 A7

61 D-7 G7 AbΔ DbΔ#11 C6

The musical notation is written for a bass line in a 12-measure system. The key signature has one flat (Bb). The notation includes various chords and melodic lines across ten staves. The chords are: D-7, Gsus, C6, B7, Bb7, A7, D-7, G7, E-7, A7, D-7, G7, E-7, A7, D-7, G7alt., E-7, A7alt., D-7, G7, CΔ, G7alt., CΔ, G-7, C7, FΔ, A-7, D7, D-7, E-7, A7, D-7, G7, E-7, A7, D-7, G7, AbΔ, DbΔ#11, C6. The melodic lines are written in a bass clef and include various note values, slurs, and dynamic markings.

TRACK 6

♩ = 120

CHORUS 1

G7

[illegible]

5

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a bracket. The piece ends with a double bar line.

9 $\frac{G-}{C7}$

Measure 9: Bass clef. Chord: G- over C7. The melody consists of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. There is a whole rest in the second half of the measure.

13 **G7**

The musical notation for the bass line of 'The Sound of Silence' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The notation starts with a measure containing a whole note G4 (labeled '13' above it) and a whole note B-flat4 (labeled 'G7' above it). This is followed by a series of measures containing eighth and sixteenth notes, with some measures having a 'G7' label above them. The notation ends with a double bar line.

Musical notation for the bass line of 'The Girl on the Train'. The notation is on a single staff with a bass clef. It begins with a measure containing a whole note G2, with a '17' above it and a 'D7#9' chord symbol above the staff. The second measure contains a whole note A2. The third measure contains a whole note B2. The fourth measure contains a whole note C3. The fifth measure contains a whole note D3, with an 'Eb7#9' chord symbol above it. The sixth measure contains a whole note E3. The seventh measure contains a whole note F3. The eighth measure contains a whole note G3, with a 'D7#9' chord symbol above it. The notation is in a key signature of one flat (Bb) and a 4/4 time signature.

21 **G7**

Measure 21 in bass clef with a G7 chord. The notation shows a dotted quarter note G2, an eighth rest, a dotted quarter note G2, an eighth rest, a dotted quarter note G2, an eighth rest, a dotted quarter note G2, and an eighth rest. The measure ends with a double bar line.

CHORUS 2

G7

25

Measure 25 (Bass Clef): The measure begins with a quarter rest. This is followed by a sequence of eighth notes: G2 (marked with a flat), F2 (marked with a flat), E2 (marked with a flat), D2 (marked with a flat), C2 (marked with a flat), and B1 (marked with a flat). The measure concludes with a half note G1 (marked with a flat) and a final quarter rest.

[illegible]

33 



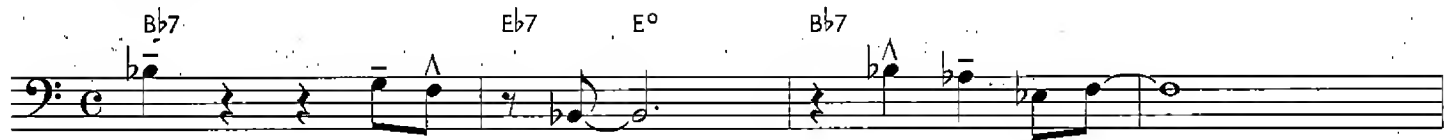
Grease

TRACK 7

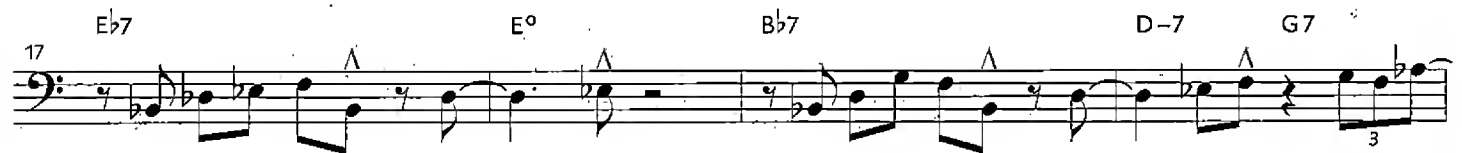
Jim Snidero

♩ = 63

CHORUS 1

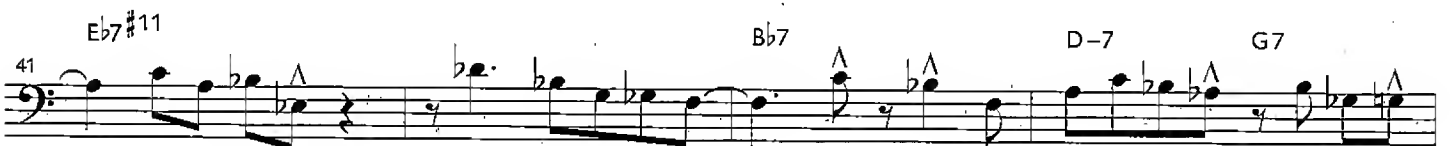
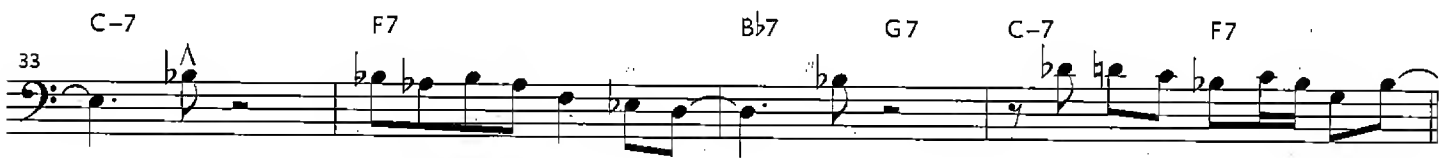


CHORUS 2



CHORUS 3





Rose

TRACK 8

Jim Snidero

♩ = 83

INTRO A-7 Ab7 DbΔ C7alt. FΔ D7

29 FΔ B♭ B° A-7 D7

33 CHORUS 2 G-7 C7 G-7 C7alt.

37 FΔ G-7 C7 FΔ D7alt.

41 G-7 C7 G-7 C7

45 FΔ G-7 C7 FΔ

49 C-7 F7alt. B♭Δ

53 D-7 G7 G-7 C7 A-7 D7alt.

57 G-7 C7 G-7 C7

61 FΔ G-7 C7 FΔ#11

Joe's Thing

TRACK 9

Jim Snidero

♩ = 105

CHORUS 1

F-6 Gø C7 F-6 Cø F7alt.

Bb- Gø C7alt. F-6

Db7#11 C7alt. F-6

CHORUS 2

F-9 Gø C7alt. F- F7#9

Bb- Gø C7alt. F-6

Db7#11 G-7 C7 F-11 Gø C7#5

CHORUS 3

F-6 G7#9 C7alt. F-6 Cø F7alt.

29 $B\flat-$ $G\emptyset$ $C7$ $F-6$

33 $D\flat7\#11$ $C7\text{alt.}$ $G-9$ $C7\text{alt.}$

CHORUS 4

37 $F-6$ $F7\text{alt.}$

41 $B\flat-$ $G\emptyset$ $C7$ $F-6$

45 $D\flat7\#11$ $C7\text{alt.}$ $F-6$ $A\flat/C$ G/C $G\flat/C$

CHORUS 5

49 $F-13$

53 $B\flat-7$ $G\emptyset$ $C7\text{alt.}$ $F-6$

57 $D\flat7\#11$ $C7\text{alt.}$ $F-9$

Proxy

TRACK 10

Jim Snidero

♩ = 127

CHORUS 1

B♭7 Eb7 Ab7 G7alt. C7 F7 B♭7 F7

5 B♭7 G7alt. C-7 F7#5

9 B♭7 Eb7 E°

13 B♭7 A7alt. Ab7 G7 C-7 F7 B♭7 F7

CHORUS 2

17 B♭7 Eb7 Ab7 G7alt. C7 F7alt. B♭7 F7

21 B♭7 G7b9 C7 F7

25 B♭7 Eb7 E°

29 B♭7 A7 Ab7 G7 C-7 F7 B♭7 F7

CHORUS 3

33 B \flat 7 E \flat 7 A \flat 7 G7 alt. C7 F7 B \flat 7 F7

37 B \flat 7 G7 alt. C7 \sharp 11 F7 alt.

41 B \flat 7 \sharp 11 E \flat 7 \sharp 11 E $^{\circ}$

45 B \flat 7 A7 alt. A \flat 7 G7 C-7 F7 B \flat 7 F7

CHORUS 4

49 B \flat 7 E \flat 7 D7 alt. G7 \sharp 9 C-7 F7 B \flat 7 F7

53 B \flat 7 E \flat 7 A \flat 7 E7 alt. C7 \sharp 11 F7 alt.

57 B \flat 7 E \flat 7 A \flat 7 E7 alt. C7 \sharp 11 F7 alt. E $^{\circ}$

61 B \flat 7 A7 A \flat 7 G7 C-7 F7 B \flat 7

Father Song

TRACK 11

Jim Snidero

Bossa Nova ♩ = 141

CHORUS 1

Chorus 1 musical notation, measures 1-20. The key signature has one flat (Bb). The time signature is 4/4. The notation is in bass clef. Chords are indicated above the staff: F- (measures 1-2), Eb7 (measures 3-4), Db7 (measure 5), C7 (measures 6-7), F-9 (measures 8-9), C7 alt. (measures 10-11), F- (measures 12-13), Eb7 (measures 14-15), Db7 (measures 16-17), C7 (measures 18-19), and F- (measure 20). Measure numbers 5, 9, 13, 17, and 21 are marked at the start of their respective lines.

CHORUS 2

Chorus 2 musical notation, measures 21-33. The key signature has one flat (Bb). The time signature is 4/4. The notation is in bass clef. Chords are indicated above the staff: F- (measures 21-22), Eb7 (measures 23-24), Db7 (measures 25-26), C7 (measures 27-28), F- (measures 29-30), C7 (measures 31-32), and Eb7 (measures 33-34). Measure numbers 25, 29, and 33 are marked at the start of their respective lines.

37 $\text{Db}7$ $\text{C}7$ $\text{F}-$

41 $\text{Eb}7$ $\text{F}-$

45 $\text{Eb}7$ $\text{Db}7$ $\text{C}7$ $\text{F}-$ $\text{C}7$

49 **CHORUS 3** $\text{F}-$ $\text{Eb}7$

53 $\text{Db}7$ $\text{C}7$ $\text{F}-$ $\text{C}7$

57 $\text{F}-$ $\text{Eb}7$

61 $\text{Db}7$ $\text{C}7$ $\text{F}-$

65 $\text{Eb}7$ $\text{F}-$

69 $\text{Eb}7$ $\text{Db}7$ $\text{C}7$ $\text{F}-$

IND Line

TRACK 12

Jim Snidero

$\text{♩} = 90$

CHORUS 1

Chorus 1 musical score, measures 1 through 32. The score is written in bass clef with a common time signature. The key signature changes from C major to D minor at measure 5, and back to C major at measure 17. The music features various chords and melodic lines.

Measures and Chords:

- Measure 1: CΔ
- Measure 2: D9#5#11
- Measure 3: D-7
- Measure 4: G7
- Measure 5: CΔ
- Measure 6: A7
- Measure 7: D-7
- Measure 8: G7
- Measure 9: CΔ
- Measure 10: D9#5#11
- Measure 11: D-7
- Measure 12: G7
- Measure 13: CΔ
- Measure 14: G-7
- Measure 15: C7
- Measure 16: FΔ
- Measure 17: G-7
- Measure 18: C7
- Measure 19: FΔ
- Measure 20: D7#11
- Measure 21: G7alt.
- Measure 22: D9#5#11
- Measure 23: CΔ
- Measure 24: D-7
- Measure 25: G7
- Measure 26: CΔ
- Measure 27: G7alt.
- Measure 28: D-7
- Measure 29: G7
- Measure 30: CΔ
- Measure 31: G7alt.
- Measure 32: D-7

CHORUS 2

33 CΔ D7#11

37 D-7 G7 CΔ D-7 G7

41 CΔ D9#5#11

45 D-7 G7 CΔ G-7 C7#5

49 FΔ G-7 C7 FΔ

53 A-7 D7 D-7 G7

57 CΔ D9#5#11

61 D-7 G7 CΔ

Miles

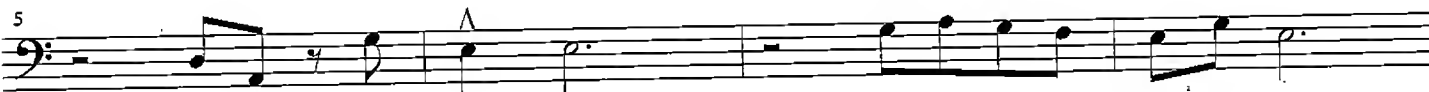
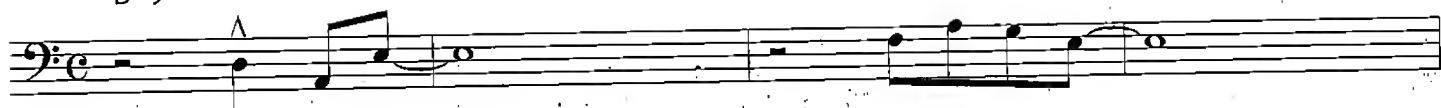
TRACK 13

Jim Snidero

$\text{♩} = 63$

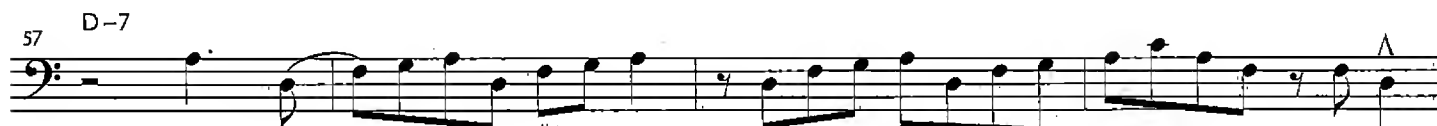
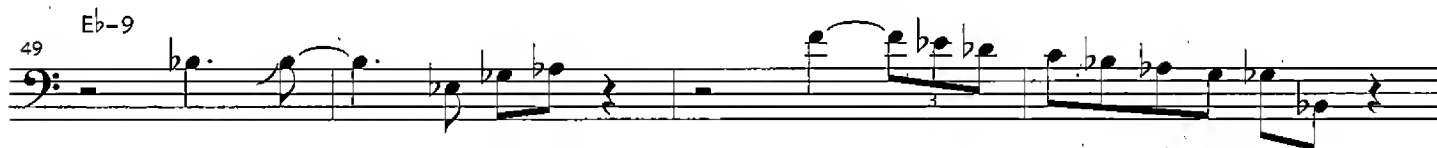
CHORUS 1

D-9



CHORUS 2

D-13



Blue Minor

TRACK 14

Jim Snidero

$\text{♩} = 92$

CHORUS 1 & 2

Chorus 1 & 2 musical notation (measures 1-8). Chords: C-6, D7#5#9, Bb13b9, Eb7#11, D13b9, Db/G7, C-6.

Chorus 1 & 2 musical notation (measures 5-8). Chords: F-7, G-7, AbΔ, G7alt., D13b9, Db/G7, C-6.

Chorus 1 & 2 musical notation (measures 9-13). Chords: Ab7#11, Dø, G7alt., C-6, G7#9, C-6. First and second endings are indicated.

CHORUS 3

Chorus 3 musical notation (measures 14-17). Chords: C-6, Dø, G7alt., C-6, C7alt.

Chorus 3 musical notation (measures 18-21). Chords: F-7, C-6.

Chorus 3 musical notation (measures 22-25). Chords: Ab7#11, G7alt., C-6, G7alt.

CHORUS 4

Chorus 4 musical notation (measures 26-29). Chords: C-9, C-6.

30 F-7 C-7

34 Ab7#11 G7alt. C-7 G7alt.

CHORUS 5

38 C-7

42 F-7 Dø G7alt. C-7

46 Ab7#11 G7alt. C-7 G7alt.

CHORUS 6

50 C-13 C7b9

54 F-7 Dø G7alt. C-7

58 Ab7#11 G7alt. C-Δ

Autumn

TRACK 15

Jim Snidero

♩ = 110

INTRO A \emptyset

D7 \sharp 9

G-7

C7

F-7

B \flat 7

E \flat 7 \sharp 9

A7 \flat 9

D7 \sharp 5 \sharp 9

G-6

CHORUS 1

C-7

F7 alt.

B \flat Δ

E \flat Δ \sharp 11

A \emptyset

D7 \flat 9

G-

C-

F7

B \flat Δ

E \flat Δ

A \emptyset

D7 alt.

G-

A \flat /A

A \emptyset

D7 alt.

G-6

C-7

F7

B \flat Δ

E \flat 7 \sharp 11

A \emptyset

D7 \flat 9

G-7

C7

F-7

B \flat 7

29 Eb7#9 A7b9 D7b9 G-6

CHORUS 2

33 C-9 F13 BbΔ EbΔ

37 Aø D7b9 G-6

41 C-7 F7 BbΔ EbΔ#11

45 Aø D7b9 G-6 9

49 D7b9#11 G-6 9

53 C-7 F7 BbΔ Eb7

57 Aø D7alt. G-7 C7#5 F-7 Bb7

61 Eb7 Aø D7alt. G-13

Friends

TRACK 16

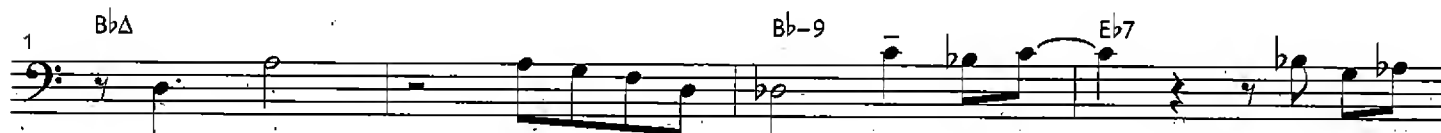
Jim Snidero

$\text{♩} = 90$

INTRO $G7^{\#11}$



CHORUS 1



29 G-7 C7alt. FΔ C-7 F7

CHORUS 2

33 BbΔ Bb-7 Eb7

37 FΔ Ab-7 Db7

41 G-7 C7 FΔ

45 D- G7 G- C-7 F7

49 BbΔ Bb-7 Eb7 A

53 FΔ Ab-7 Db7

57 G-7 C7 Eø A7b9 D-

61 G-7 C7#5#11 FΔ GbΔ#11

Great Love

TRACK 17

Jim Snidero

♩ = 126

CHORUS 1

Chorus 1 musical score, measures 1 through 28. The score is written in bass clef with a common time signature (C). The key signature has two flats (Bb and Eb). The tempo is marked as ♩ = 126. The score includes various chords and melodic lines. Measure numbers 5, 9, 13, 17, 21, and 25 are indicated at the start of their respective lines.

Chords and notes for Chorus 1:

- Measures 1-4: Bb7, Eb7, Ab7, Db7
- Measures 5-8: C7, F7alt.
- Measures 9-12: Bb7, Eb7, Ab7, Db7
- Measures 13-16: C-7, F7, BbΔ
- Measures 17-20: Aø, D7b9, G-6, Aø, D7b9, G-6
- Measures 21-24: Aø, D7b9, G-6, C7, F7
- Measures 25-28: Bb7, Eb7, D-7, G7

CHORUS 2

Chorus 2 musical score, measures 29 through 33. The score is written in bass clef with a common time signature (C). The key signature has two flats (Bb and Eb). The tempo is marked as ♩ = 126. The score includes various chords and melodic lines. Measure number 33 is indicated at the start of the line.

Chords and notes for Chorus 2:

- Measures 29-33: Bb7, Eb7, D-7, G7

37 C7#11 F7 alt.

Staff 37-40: Bass clef, 4/4 time. Measure 37: C7#11 chord, notes G2, Bb2, D3, F#3. Measure 38: F7 alt. chord, notes G2, Bb2, D3, F3. Measure 39: F7 alt. chord, notes G2, Bb2, D3, F3. Measure 40: F7 alt. chord, notes G2, Bb2, D3, F3, ending with a triplet of eighth notes G2, Bb2, D3.

41 Bb7 Eb7 D-7 G7

Staff 41-44: Bass clef, 4/4 time. Measure 41: Bb7 chord, notes G2, Bb2, D3, F3. Measure 42: Eb7 chord, notes G2, Bb2, D3, F3. Measure 43: D-7 chord, notes G2, Bb2, D3, F3. Measure 44: G7 chord, notes G2, Bb2, D3, F3, ending with a triplet of eighth notes G2, Bb2, D3.

45 C-7 F7 BbΔ

Staff 45-48: Bass clef, 4/4 time. Measure 45: C-7 chord, notes G2, Bb2, D3, F3. Measure 46: C-7 chord, notes G2, Bb2, D3, F3. Measure 47: F7 chord, notes G2, Bb2, D3, F3. Measure 48: BbΔ chord, notes G2, Bb2, D3, F3, ending with a triplet of eighth notes G2, Bb2, D3.

49 Aø D7 alt. G-6 Aø D7 alt. G-6

Staff 49-52: Bass clef, 4/4 time. Measure 49: Aø chord, notes G2, Bb2, D3, F3. Measure 50: D7 alt. chord, notes G2, Bb2, D3, F3. Measure 51: G-6 chord, notes G2, Bb2, D3, F3. Measure 52: Aø chord, notes G2, Bb2, D3, F3, ending with a triplet of eighth notes G2, Bb2, D3.

53 Aø D7 alt. G-7 C7 F7 alt.

Staff 53-56: Bass clef, 4/4 time. Measure 53: Aø chord, notes G2, Bb2, D3, F3. Measure 54: D7 alt. chord, notes G2, Bb2, D3, F3. Measure 55: G-7 chord, notes G2, Bb2, D3, F3. Measure 56: C7 chord, notes G2, Bb2, D3, F3, ending with a triplet of eighth notes G2, Bb2, D3.

57 Bb7 Eb7 Ab7 G7b9

Staff 57-60: Bass clef, 4/4 time. Measure 57: Bb7 chord, notes G2, Bb2, D3, F3. Measure 58: Eb7 chord, notes G2, Bb2, D3, F3. Measure 59: Ab7 chord, notes G2, Bb2, D3, F3. Measure 60: G7b9 chord, notes G2, Bb2, D3, F3, ending with a triplet of eighth notes G2, Bb2, D3.

61 TAG C-7 F7 Eb-7 D-7 G7

Staff 61-64: Bass clef, 4/4 time. Measure 61: TAG box, notes G2, Bb2, D3, F3. Measure 62: C-7 chord, notes G2, Bb2, D3, F3. Measure 63: F7 chord, notes G2, Bb2, D3, F3. Measure 64: Eb-7 chord, notes G2, Bb2, D3, F3, ending with a triplet of eighth notes G2, Bb2, D3.

65 C-7 F7 D-7 Db-7 Gb7

Staff 65-68: Bass clef, 4/4 time. Measure 65: C-7 chord, notes G2, Bb2, D3, F3. Measure 66: F7 chord, notes G2, Bb2, D3, F3. Measure 67: D-7 chord, notes G2, Bb2, D3, F3. Measure 68: Db-7 chord, notes G2, Bb2, D3, F3, ending with a triplet of eighth notes G2, Bb2, D3.

69 C-7 F7#9 BbΔ#11

Staff 69-72: Bass clef, 4/4 time. Measure 69: C-7 chord, notes G2, Bb2, D3, F3. Measure 70: C-7 chord, notes G2, Bb2, D3, F3. Measure 71: F7#9 chord, notes G2, Bb2, D3, F3. Measure 72: BbΔ#11 chord, notes G2, Bb2, D3, F3, ending with a triplet of eighth notes G2, Bb2, D3.

Two Plus Two

TRACK 18

Jim Snidero

$\text{♩} = 99$

INTRO G-7

F#-7

F-7

Bb7alt.

EbΔ

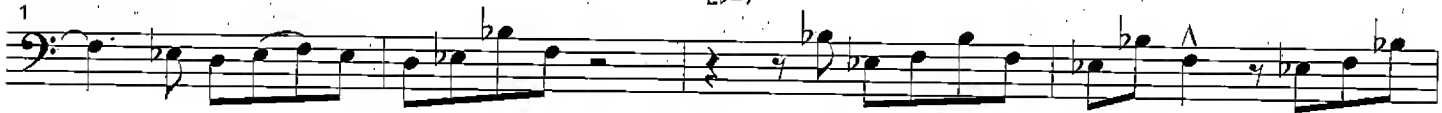
Bb7alt.



CHORUS 1

EbΔ

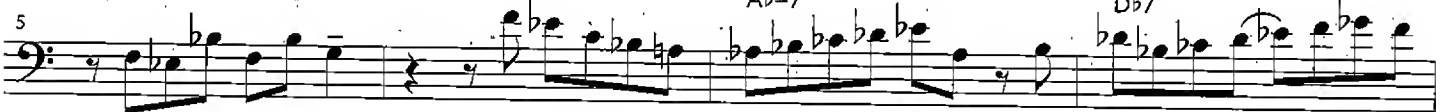
Eb-7



AbΔ

Ab-7

D♭7



G-7

C7

F-7

Bb7



G-7

F#-7

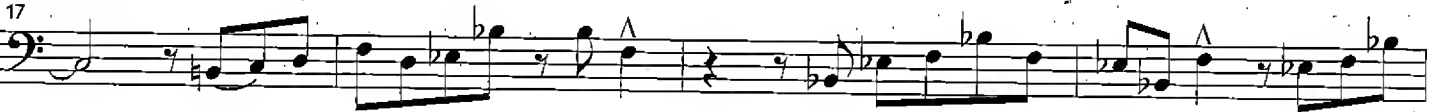
F-7

Bb7#5



EbΔ

Eb-7



AbΔ

Ab-7

D♭7

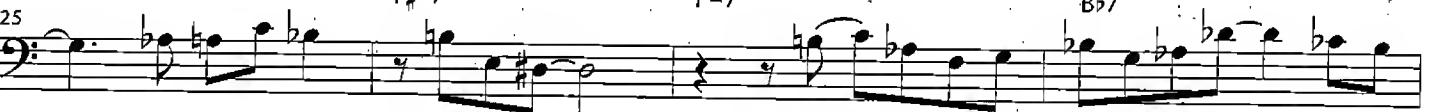


G-7

F#-7

F-7

Bb7



29 G-7 F#-7 F-7 Bb7 EbΔ Bb7 alt.

CHORUS 2

33 EbΔ Eb-7

37 AbΔ Ab-7 Db7

41 G-7 F#-7 3 F-7 Bb7

45 G-7 F#-7 F-7 Bb7 alt.

49 EbΔ Eb-7

53 AbΔ Ab-7 Db7

57 G-7 F#-7 F-7 Bb7 alt.

61 G-7 C7 F-7 Bb7 EbΔ D/Eb

Lunar

TRACK 19

Jim Snidero

$\text{♩} = 77$

CHORUS 1

C-Δ G-7 C7alt.
 5 3 3
 FΔ F-7 Bb7alt.
 9 EbΔ Eb-7 Ab7 DbΔ Dø G7alt.

CHORUS 2

C-Δ G-7 C7alt.
 13 3 3
 FΔ F-7 Bb7
 17 3
 EbΔ Eb-7 Ab7 DbΔ Dø G7alt.

CHORUS 3

C-Δ G-7 C7
 25 3
 FΔ F-7 Bb7alt.
 29 3

33 EbΔ Eb-7 Ab7 DbΔ Dø G7alt.

CHORUS 4
37 C-Δ G-7 C7

41 FΔ F-7 Bb7

45 EbΔ Eb-7 Ab7 DbΔ G7alt.

CHORUS 5
49 C-Δ G-7 C7

53 FΔ F-7 Bb7b9

57 EbΔ Eb-7 Ab7 DbΔ Dø G7alt.

TAG
61 C- Dø G7alt. C- Dø G7alt.

65 C- Dø G7alt. C-9

Tunisia

TRACK 20

Jim Snidero

♩ = 94

INTRO C7^{b9}

A7^{b9}

Gb7^{b9}

Eb7^{b9}

D-6

E^ø

A7^{alt.}

CHORUS 1

Eb7^{#11}

D-6

Eb7^{#11}

D-6

Eb7^{#11}

D-6

E^ø

A7^{alt.}

D-6

Eb7^{#11}

D-6

Eb7^{#11}

D-6

Eb7^{#11}

D-6

E^ø

A7^{alt.}

D-6

A^ø

D7^{alt.}

G-Δ

G^ø

C7^{b9}

FΔ

E^ø

A7^{alt.}

Eb7^{#11}

D-6

Eb7^{#11}

D-6

29 Eb7#11 D-6 Eø A7alt. D-6

CHORUS 2
33 Eb7#11 D-6 Eb7#11 D-6

37 Eb7#11 D-6 Eø A7alt. D-6

41 Eb7#11 D-6 Eb7#11 D-6

45 Eb7#11 D-6 Eø A7alt. D-6

49 Aø D7b9 G-7

53 Gø C7alt. FΔ Eø A7

57 Eb7#11 D-6 Eb7#11 D-6

61 Eb7#11 D-6 Eø A7alt. Db/D

Bird Blues

TRACK 21

Jim Snidero

$\text{♩} = 100$

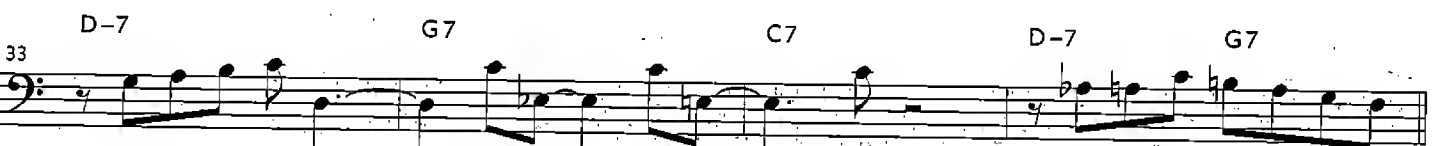
CHORUS 1



CHORUS 2



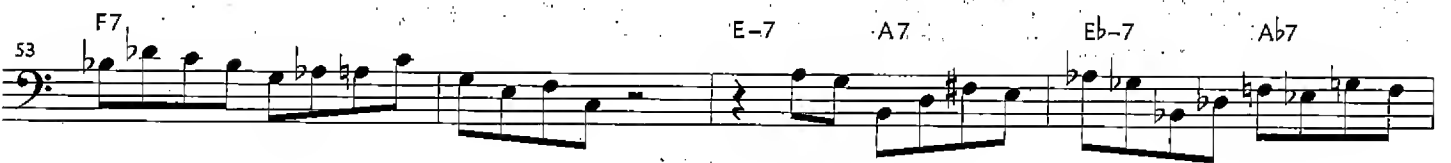
CHORUS 3



CHORUS 4



CHORUS 5



CHORUS 6



Somewhere.

TRACK 22

Jim Snidero

$\text{♩} = 72$

CHORUS 1

GΔ

B \flat -7

E \flat 7



GΔ

B-7

E7



A-

B \emptyset

E7alt.

A-



B \flat -7

E \flat 7

A-7

D7



GΔ

B \flat -7

E \flat 7



GΔ

B \emptyset

E7alt.



A-

B \emptyset

E7

A-

C-7

F7



B-7

E7alt.

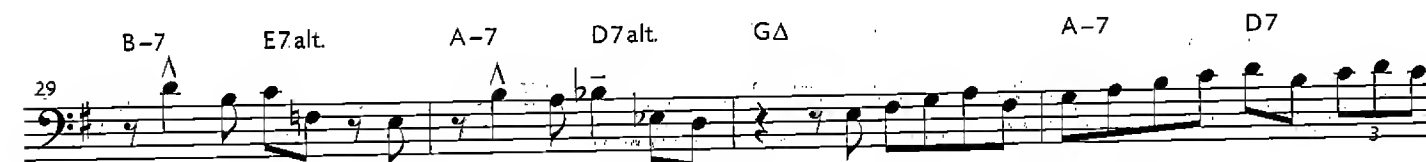
A-7

D7alt.

GΔ

A-7

D7



CHORUS 2

33 $G\Delta$ $Bb-7$ $Eb7$ Δ

37 $G\Delta$ $B-7$ $E7$

41 $A-$ $B\emptyset$ $E7^{b9}$ $A-9$

45 $Bb-7$ $Eb7$ $A-7$ $D7alt.$

49 $G\Delta$ $Bb-13$ $Eb7$

53 $G\Delta$ $B-9$ $E7^{b9\#11}$

57 $A-$ $B\emptyset$ $E7$ $A-9$ $C-7$ $F7$

61 $B-7$ $E7alt.$ $A-7$ $D7$ $F7$ $Gb7^{b9}$ $G6$

Passage

TRACK 23

Jim Snidero

$\text{♩} = 110$

CHORUS 1

B \flat Δ G7 C-7 F7 D-7 G7 C-7 F7

5 B \flat 7 1. E \flat Δ E \flat -7 D-7 G7alt. C-7 F7

9 2. E \flat Δ E \flat -7 C-7 F7 B \flat Δ

12 D7 G7

16 C7 C-7 F7

20 B \flat Δ G7 C-7 F7 D-7 G7 C-7 F7

24 B \flat 7 E \flat Δ E \flat -7 C-7 F7 B \flat Δ F7

CHORUS 2

28 B \flat Δ G7 C-7 F7 D-7 G7 C-7 F7

32 $B\flat 7$ $E\flat \Delta$ E° $D-7$ $G7$ $C-7$ $F7$

36 $B\flat \Delta$ $G7$ $C-7$ $F7$ $D-7$ $G7$ $C-7$ $F7$

40 $B\flat 7$ $E\flat \Delta$ $E\flat-7$ $C-7$ $F7$ $B\flat \Delta$

44 $A-7$ $D7\#11$ $D-7$ $G7\flat 9$

48 $C7$ $C-7$ $F13$

52 $B\flat \Delta$ $G7$ $C-7$ $D\flat^\circ$ $D-7$ $G7$ $C-7$ $F7$

56 $B\flat 7$ $E\flat 7$ E° $C-7$ $F7$ $B\flat \Delta$

TAG
60 $E\flat \Delta$ $E\flat-7$ $D-7$ $G7\flat 9$

64 $C-7$ $F13$ $B\flat 7\flat 9\#11$



ABOUT THE COMPOSER

Jim Snidero studied at the University of North Texas, then moved to New York City in 1981. He has recorded as a leader for Toshiba/EMI, Criss-Cross, Double-Time, and Red Records, among others. He has been a member of Toshiko Akiyoshi's Jazz Orchestra for over ten years, performed and recorded with Frank Sinatra, Jack McDuff, Eddie Palmieri and Frank Wess, among others, and is a frequent member of the Mingus Big Band. Snidero is also an instructor at the Mannes School of Music in New York City. He has given jazz workshops throughout the U.S., Europe and Japan, and is a Selmer clinician.

Jim Snidero studierte an der University of North Texas. 1981 zog er nach New York. Als Bandleader hat er für Toshiba/EMI, Criss-Cross, Double-Time und Red Records aufgenommen. Seit mehr als zehn Jahren ist er Mitglied des Toshiko Akiyoshi Jazz Orchesters, spielte u.a. in den Bands von Frank Sinatra, Jack McDuff, Eddie Palmieri und Frank Wess, mit denen er auch Aufnahmen machte. Er spielt außerdem regelmäßig mit der Mingus Big Band. Als Lehrer ist er an der New School in New York City tätig. Er gab zudem Kurse an vielen Schulen in den U.S.A., in Europa und in Japan. Jim Snidero spielt Selmer Saxophone.